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"Reviews, news, and comments for the anime collector
by anime collectors."

1/9/1989

This is the 9th in a series of files of comments and reviews of anime (Japanese animation) items that we have bought. Please direct all comments to us by E-mail or post us a message in the Forum. We also welcome any reviews or comments you would like to have included in the next ANIME STUFF issue. Also please send us any comments about any incorrect information contained here. A correction will be placed in the next ANIME STUFF.

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In a nutshell, this is quite possibly the best Bubblegum Crisis episode so far. It is a bit longer than BGC 2 or 3 and that may help in terms of pacing and development of the plot. The story this time breaks off from the usual KnightSabers vs. the Genom Corporation conflict and tells the story of a man bent on revenge against the motorcycle gangs that

afflict

MegaTokyo, after he and his girlfriend are traumatized by a run-in with them. Indeed, this episode breaks from the other episodes so far in a lot of ways. There is no big battle at the end, with the KnightSabers blasting away at Boomers. There is no "sacrificial lamb" that seemed to be necessary, up to this point, to get the KnightSabers into action. Instead, you will find a well-thought out, well-designed story with a lot of visual imagery. I am glad to see the BGC series break out of the cliché-ridden outline that it has been following to this point and to really explore the possibilities in the BGC world. BGC 5 supposedly goes back to the KnightSabers vs. Genom conflict. I hope that the conflict is handled better than how it has been handled in the previous episodes....

– Masaki Takai

Mason is dead. Genom Corporation and the irrepressible Boomer incidents have temporarily faded into the backdrop of city life.

Seemingly there is nothing left for a Knight Saber to do. And yet, whenever there is Priss and her motorcycle, trouble will eventually find them.

Bubblegum Crisis 4: Revenge Road is a very different Bubblegum Crisis. All the familiar Bubblegum Crisis elements are there: strong action, fast and slick cyberpunk mecha, motorcycles, midtown chase scenes, and all backed by a fast moving soundtrack. This time, however, instead of driving the film, these elements support a tale of obsession and vengeance.

Revenge Road is a simple story. Man hates motorcycles, Man runs down Priss, Priss saves Man from himself in the climatic chase scene. However, this is only a bare frame upon which is developed a full and exciting tale. In Revenge Road there is no great conspiracy to shatter, no threat imposed by a megalithic enemy, no series of conflicts and action sequences which lead this OAV to its conclusion. Instead, the plot is driven by the feelings and desires of the participants, whose motivations are more dangerous than any previous Boomer. Partly it is a tale of dedication, of Gibson for his girlfriend Naomi, who hasn't talked

since the day a motorcycle gang attacked them. Gibson, in his continuously modified Griffon, feels more than hatred towards the rampaging motorcycle gangs. He is obsessed with his revenge, to the point that he pushes himself to the edge, and pushes his car beyond.

And

it is the strength of his obsession which drives Revenge Road, about which all the conflicts revolve. And last, in a simple way, Revenge Road

has a touch of betrayal, as the "mechanic" Raven eventually has to turn

to the Knight Sabers to bring his old friend to justice.

And yet, Gibson the villain is no powermad corporate executive or inhuman Boomer. He is simply a man who was the victim of a senseless

act of violence, which has scarred his life ever since. One can almost

sympathize with him, and definitely understand the feelings which motivate him towards his revenge. One can watch his desire to strike out, to strike back, grow, step by step by step. It is his feelings for

Naomi which form the foundation of his obsessive revenge, it is her hurt

that is a continual reminder of that one night, that one tragic attack.

And in the end, it is Naomi who gets Gibson to stop. But by then his obsession has gotten out of even his control.

That is what makes Bubblegum Crisis 4 different. Characterization.

Not only does it mold the plot, but finally we are given a look into the

personalities which make up the Knight Sabers. For the first time one can see them train and play, talk and tease one another around the dining

room table, the little details which make up a well rounded character.

Priss's conniving whiles, when she convinces Mackie to let her ride the

new bike, or her "fondness" for hospitals. Linna's habit of eating when

she loses. It is moments like these which make the difference between a

well developed character, and a cardboard one.

The quality of the animation and artwork more than matches the levels set by the previous Bubblegum Crises. The film opens with a slow dramatic introduction to the Griffon, the car which becomes Gibson's weapon of revenge. Every scene in which the car appears is well drawn,

and captures the strength and power of Gibson's obsession. Its continual

metamorphosis is fascinating. With each modification the car becomes more and more ominous, until at the end it even shares the visual characteristics of the inhuman Boomers. The detailing in the animation is excellent, from jokes to serious issues. Particularly disturbing is a scene where Gibson empties a gun into his apartment's wall. Every time he fires, Naomi jerks. One also gets fragmented glimpses of the lettering on the back Raven's coverall, which becomes a perfect set up for a simple and effective one line joke. Details. The cybernetic effects when the Griffon goes into overdrive are well done, and give a feeling of superior speed, power, and excitement. In general, all the vehicles are exciting to watch, as both car and motorcycle are pushed to their limits.

One of the OAV's strong points is that Revenge Road is told in a very visual manner. From action to characterization, the storyline can be interpreted from the graphics alone. The action is strong and well directed, with each scene unfolding an addition layer of the plot. The feelings and emotions can be seen within the faces of the characters. One can read Gibson's torment within his taugth and wired expression, and see the trust in Naomi's eyes.

However, there is a downside to the animation of Bubblegum Crisis 4. There is a very heavy use of still cells and frozen background scenes throughout the OAV. And while they are well drawn, stylish, and detailed, they still do not move at all. This would not normally be a problem, but there are times when one just simply notices it. But since the story stands on the characterizations and developing plot, this does not interfere with the enjoyment of the film.

The background music for Bubblegum Crisis 4 is perhaps the strongest score since Bubblegum Crisis One. The music does an excellent job of enhancing the action, and fits the tone and atmosphere of the OAV excellently. The background music would be an great addition to anyones music collection.

The police in the Bubblegum Crisis series deserve mention. In many other films, which center about an extra-legal force, the local police are often played for fools or comic relief. One of the refreshing aspects of the OAV series is that, at least in Tokyo, this is not the case. While they may be undergunned and under-teched, in all cases they

have been portrayed courageously, professionally, and usually intelligently. In Revenge Road they finally get their reward.

In the end, it is not the Knight Savers that vanquish the rampaging Griffon, but Leon, Mega Tokyo ADP.

- Mike Naylor.

URUSEI YATSURA "TV TRAILERS" ON LASERDISC (Pony Canyon, #G68X5059, CLV {72 min.}, Y6,800)

The first disc is the Urusei Yatsura "TV Titles" (that's the not correct title, but it should give an idea what the LD is about). There are two soundtracks to this LaserDisc. The first soundtrack ("analog") is used for giving a brief synopsis of each episode (all 218 of them!). On the other soundtrack ("digital"), there is Back Ground Music from all of the episodes (in stereo). However, the opening and closing themes are not included here. I recommend this disc for any "die-hard" Urusei Yatsura fan.

- Patrick Minyard

URUSEI YATSURA "TV TITLES" ON LASERDISC (KITTY VIDEO, 5133-15, CAV, Y5,800)

As the title of this video implies, this is a collection of all of the opening title graphics and songs from the UY TV series. 15 of them in all. This video is filled with giddy pop and rock tunes set to some clever and entertaining graphics. Turn the picture off and you have a UY greatest hits album. Turn the picture back on, and you see what might be going through your head as you listen to the tunes! (Mostly abstract images of poor Ataru in being harassed as usual...)

Some of the stand-out tunes and opening title graphics include OPEN INVITATION, which has the cast of UY dancing by in silhouette form. Also, ROCK THE PLANET, featuring great graphics of the cast surfing on stars!

The quality of the laserdisc is excellent. It's recorded in CAV mode so you can enjoy rock-still freeze frames of the graphics. And the title graphics are presented with out any credits to get in the way. The audio quality is outstanding. If you've only heard these title tunes played

on

the TV show in dull mono sound, well they take on a whole new life with the quality stereo mixes presented here. No digital sound on the disc, which is a shame. But the analog soundtrack is of the best quality.

Of course this disc is highly recommended for the Urusei Yatsura collector. But, its also a disc that any one who loves good pop music will enjoy! This disc is just plain fun!

- Tom Mitchell

COMMENTS ON ROBOTECH - THE SENTINELS EPISODES ON VIDEO

In 1985, Harmony Gold Productions took three separate animated shows from Japan, did some editing and voice-over work on them, and came up with what we know as the Robotech Saga. After it was received with great deal of enthusiasm, they decided to produce an original series to answer a number of questions that appeared within the framework of Robotech. Thus Robotech II: The Sentinels emerged.

Originally meant to be a series, the production was sponsored by MatchBox Toys, Ltd; apparently in an attempt to defray the cost by producing toys along with the show. However, for whatever reasons, the series was never finished. Palladium Books later sold a videotape of the only footage made. This review is about that video.

The story, while interesting, is rather choppy. instead of focusing on one subject for any length of time, the action jumps from one place to the next with a very simple narrative. While this can be useful in some instances, it fails to do anything for the audience in this case. StoryLine gets a 4.

As for the animation, I do not have a firm basis for comparison. Having been raised on Bugs Bunny et al, all I feel inclined to say is that it is better than some shows I have seen, but leaves much to be desired. The motion is smooth, and the background artwork is excellent, but the moving characters themselves are simplistic, and sometimes repetitive. Animation gets a 6.

If this video has any saving grace, it is the soundtrack. The background music is totally engrossing. Combat sequences are enhanced by hard-hitting rock, while the lighter moments are accentuated by soft,

easy melodies. SoundTrack gets an 8.

Overall, Robotech II: The Sentinels is not a total disaster. While I wouldn't go as far as to say that it is a "Must Watch" tape, it is a nice piece of work. If the producers had put a little more work into keeping the story straight, and improved the animation just a little, it would be a worthwhile enterprise.

Overall rating - 6

10 = Dirty Pair - Project EDEN

0 = G.I. Joe.

- Len Lekx

DIRTY PAIR - AFFAIR OF NOLANDIA ON LASERDISC (EMOTION VIDEO BEAL-101)

Although the story here is pretty plain, and the animation quality is lower than the Pair deserve on their first outing as an Original Anime Video, this title is still a must have for the die-hard Dirty Pair fan.

The story this time has the Lovely Angels investigating the death and destruction caused by a young girl with psychic powers. They run into and foil the operations of a group of scientists who are using the girl and some newly discovered alien genetics techniques to create a group of ESPer children and animals for use as a destructive psychic army.

While the story is hardly original or very suspenseful, this OAV is still interesting in that it presents some interesting new views of the Dirty Pair. And no, I'm not talking about the nude scenes. (smirk) A new animation crew has lifted elements from both the TV series and the Dirty Pair novels and brought them into the OAV. For example, although their pet "cat" Mugi is the same one from the TV series, he is now colored black like he is in the novels instead of the bright red he was on TV. But he is still hardly the deadly "panther" he was in the novels. Also, the girls have a chance here to show off their own ESP powers here as

the
did in the novels. This was an aspect to them that was not featured in
the
TV series. And, best of all, Yuri's "Bloody Card" is back. Featured
only
in the novels, this was a razor sharp flying smart-card that Yuri
would
throw. It would fly around, cutting the throats of any surrounding
enemies! It's used to great effect here!

While the story, and the animation quality suffers a bit, there are
some really fun chase scenes here. (The Pair run into another
"Terminator"-style robot...) These scenes are worth the price of the
OAV
just for the fun they create.

The quality of the laserdisc puts some of the poor production values
of
this OAV in a harsh light. The print used for the OAV is pretty grainy
and although the OAV says it's in stereo, only the scenes with music
really are. The dialogue and sound effects are in mono sound. The disc
is in CAV mode though.

As the end of the video shows, this was the first attempt at an OAV
series for the Dirty Pair. And because the new producers did not give
it
the time and quality it deserved, it failed. It's a good thing that
the
Dirty Pair movie was so successful and well done. It was the reason
for
the creation of the new 10 episode OAV series from VAP video which got
the attention it deserved. If there was not the interest in doing a
Dirty Pair movie that there was, the Dirty Pair may have ended their
film careers with AFFAIR OF NOLANDIA.

- Tom Mitchell

TONARI NO TOTORO {TOTORO NEXT DOOR} (AVAILABLE ON TAPE AND LASERDISC)

Miyazaki strikes again! Indeed, this is a most delightful film, which
will bring smiles to both children and adults alike. The story
revolves
around two sisters in Japan, Satsuki and Mei, who have just moved to
the
country from the city during the 60s. During Mei's exploration of the
territory, she runs across a strange set of creatures called the
Totoro.
A series of encounters happens during which Satsuki meets the Totoro
as
well. At the end, Mei gets lost and the entire village turns out to

find
her. Satsuki turns to the Totoro to help her find Mei which leads
very
naturally to the movie's climax. An unbelievably cheerful and
enchanted
film. Run, do not walk, to go see it.

- Masaki Takai

GRAVE OF THE FIREFLY ON LASERDISC (LDC SF050-1508, CLV VERSION)

Quite simply, GRAVE OF THE FIREFLY is the most beautiful and saddest
war
film I have ever seen. This story of a boy and his young sister trying
so survive the American firebombings of WWII is an extremely realistic
view of life during war time. An artists painting of the war. But this
painting moves, and follows the lives and deaths of the subjects
captured
within it.

Aside from the story, the history presented here provides some
extremely
important lessons for the American viewer. As it is a film intended
for
Japanese audiences, we get a Japanese perspective on the war.
Something
never presented to us here in the U.S. on film before. For instance,
school never taught me about the American firebombings and fighter
attacks on civilian targets. Oh, sure...nobody stays clean for long in
war. But seeing the "good guys" doing an evil thing for their cause
is very disturbing. Particularly when we are not told of it in our own
history.

The film is very depressing...a study of human entropy during war. It
makes a sad film like Windaria look like a Urusei Yatsura episode.
(grin)

We witness the death of an era in the faces of the children of this
film
, and only their ghosts are left by the end of the film to witness
the new Japan...a glimpse of a modern Japanese city.

It is a hard lesson to watch. But this film is so technically
beautiful
that it should not be missed. You can see why the men who worked on
the film are used by famous director Miyazaki as his animation staff.
The irony is that Miyazaki could never do a film like this on his own
as he would probably avoid the subject matter, its realistic
presentation and conclusion.

There are two versions of this film on Laserdisc. I bought the 5500

Yen

CLV version of this film because it was out first but there is a more expensive CAV version that has just been released. Both are presented in full "letterboxed" format with digital Dolby Surround audio.

Heheh...I don't know if I would watch this film for the story again. Perhaps I might after I get over it, but I do skip around to study the fantastic art. Would a film like this ever be made in America? No, not without mice.

- Tom Mitchell

PROJECT A-KO 3 - CINDERALLA RHAPSODY ON LASERDISC (Pony Canyon, #G98F0258, CAV {55 min.}, Y9,800)

Okay, okay, I'm sure someone has already done a review of this movie, but I just had to get my opinion in! This is good movie, albeit somewhat short. I liked the animation in it (especially the pool-hall scene in the beginning, which was awesome!). A-KO finally gets a job (due to the fact that she can't afford what she wants without an income) at a fast-food restaurant. At the same time, she falls in love with one of the customers. Throughout the movie, A-KO is trying to get Kei's attention (the person she's in love with), but to no avail. Kei is actually in love with someone else, namely A-KO's best friend: C-KO! Of course, B-KO is up to her usual tricks (e.g. having her cronies spy on A-KO). I enjoyed this movie (even the clever little Cream Lemon scenes - grin), but I do have one complaint. The soundtrack wasn't as good as the two previous movies (I did like the music for the pool-hall scene). Pony also did not include a soundtrack on the the alternate music track on this LaserDisc, much to my disappointment.

- Patrick Minyard

KIMAGURE ORANGE ROAD CDV 2 (TOSHIBA/EMI COMPACT DISC VIDEO CTV24-109)

Once again the folks a Toshiba/EMI create an excellent Compact Disc Video production for Kimagure Orange road. If you enjoyed the first Orange Road CDV, then you will definitely enjoy the second volume. This disc is even somewhat a better value than the first. This time 5 songs are included on the digital audio portion of the disc. All excellent pop tunes from the show. The video portion once again presents 4 title graphics with out the credits to get in the way. The most fascinating graphic is the beautiful animated sand painting of Madoka.

A highly recommended disc for the collector or the casual fan alike. At 2,400 Yen this disc is a steal. And it's one of the few ways to get the title graphics with digital stereo audio for the Kimagure Orange Road fan.

- Tom Mitchell

TOP O NERAE!: GUNBUSTER VOL. 1

This is a new OAV series, brought to us by a varied staff that is filled with talent. Character designer is Haruhiko Mikimoto (HAL), known for his work on Macross, Orguss, and Megazone 23. The animation studio is Gainax, who brought us Wings of Honneamise, among other animation works.

As might be expected from such a staff, the first volume is very good. Mixing humor, SF mecha, and a Rocky (the boxing movie) type plot, it manages to entertain very well. Each volume is organized into two 30 minute stories, resembling TV shows, complete with one commercial! An interesting idea is the science forum that is held at the end of each story, discussing the scientific ideas used in the story. Some of this

is bogus (obviously) but other parts (such as the bit about relativity)

are actually pretty accurate. The animation is smooth, with much attention to detail (check out the cockpit displays and the jiggling of

various objects! (evil grin)). Definitely worth watching, if just for HAL's character designs.

- Masaki Takai

HURRICANE LIVE 2032 : THE BEST OF BUBBLEGUM CRISIS MUSIC (TOSHIBA/EMI LASERDISC L049-5049)

Great music, great graphics, cute girls dealing high-tech violence. This

disc is the essence of BUBBLEGUM CRISIS with out the plot. (grin) As the

title implies this is a greatest hits video of music from the Original Anime Video series. The video presents 6 songs from the show set to graphics from the series. The big surprise on this disc is the new animation of the Night Sabers as a rock band! Portions of this

animation reveals some clues as to just how the Knight Sabers first came together.

(This looks like it could make a nice OAV on it's own!) Plus a live action shot of a life size BGC hardsuit and some models based on the show are shown at the end.

My only complaint about the video is that much of the series excellent instrumental music is overlooked. The technical quality of the disc is excellent with its stunning digital sound and CAV mode special effects.

The great graphics from the show make this an exciting music video to watch, although perhaps a bit dull for those of us who have seen all of this before. If you're looking for a video souvenir from the show this should do just fine. And of course, BGC collectors will want this for the new animation of the Knight Sabers. (I love Priss' new concert outfit!!!)
(grin)

- Tom Mitchell

CITY HUNTER Vol. 1 (episodes #1, 2, 3, 8) ON LASERDISC (Hill Crane #HCL-3002, CLV {98 min.}, Y7,800)

This LaserDisc is from the television series of the same name (right now, City Hunter 2 is airing in Japan). I'm not too sure what this series is about (nor do I know the main characters' names) other than the main character is like a private investigator. The voice actor for the main character is the same person as that of "Shutaro Mendo" in Urusei Yatsura. One interesting note about the main character, he's even more lecherous than Ataru Moroboshi (is that possible?!). The video has a mixture of seriousness as well as humor, but it may tend to not hold the attention of some viewers who want pure action. There are currently 4 volumes out for City Hunter.

- Patrick Minyard

MOBILE POLICE PATLABOR VOL. 1: SECOND PLATOON, MOVE OUT!

The Patlabor OAV series is the first production by the studio Headgear, which consists of several major anime staff: concept by Masami Yuuki (Kyuukyoku Choojin R), director Mamoru Oshii (UY2, Angel's Egg), screenplay by Kazunori Itoh (Maison Ikkoku, Twilight Q), character designer Akemi Takeda (Orange Road), and mechanical designer Yutaka Izubuchi (Gundam). As might be expected from such a brilliant staff, Patlabor seems to be headed for stardom (the Patlabor series has been pretty consistently high on the video ranking list). Another factor contributing to this is each volume's trendsetting price of 4800 yen, almost 1/2 of what the industry usually charges for an OAV of this quality and length. The first episode starts the series off by

introducing the main characters and showing their introduction to the patlabor (PATrol LABOR = mobile suits, called labors, used for police work) force. We have a brief conflict with a rogue construction labor which is resolved quickly with very little gratuitous violence. More importantly, the personalities of Noah Izumi (the heroine of the series) and her partner Asuma Shinohara plus the other members of the patlabor force are shown and developed. The animation is smooth; the plot is a bit on the weak side, but the character development in this volume will be important for the rest of the series. This series is highly recommended. Besides, for 4800 yen, how can you go wrong? At least, try out the first volume before judging.

– Masaki Takai

//////////////////////////////////AUDIO\\

BLACK MAGIC M-66 ORIGINAL ALBUM ON COMPACT DISC (FUTURELAND LD32-5031)

If you enjoyed the background music to the BLACK MAGIC M-66 Original Animation Video, then you will not be disappointed by this album. Not only does it feature all the BGM from the film, but it boasts generous portions of those compositions. The tracks of music done for the OAV are much longer, detailed, and carefully composed than one would think just from the snippets of music that were used in the film.

The sounds on of the 13 tracks on this album represent several musical styles that come together to convey the frantic, start-stop, metallic action of the film. Kinetic action tunes, funky rap, military marches and dark synthesiser passages all contribute to a score that tells the story of M-66.

The dark, moody, and beautiful score to Vampire Hunter D was able to describe the tech-gothic horror atmosphere of that film. The Black Magic M-66 soundtrack is it's cybernetic-action background music counterpart. The music is military-dark, mecha-clunky, and urban-bad. Exploding at points with wild flourishings of action guitar and piano pieces.

Perhaps the only disappointment in the album are the songs. They are

really throwaways when compared to the rest of the album. And pretty poorly recorded. The sound on the songs seem compressed and boxy when set next to the instrumental tracks. The first song on the album is FINALLY, the song that plays over the end credits. Taken out of the context of the ending credit animation, this song sounds a bit out of place on the album and I find myself skipping it. The second song is called GEOMETRY a bonus track that was not used in the film.

I highly recommend this album for the BGM collector as it will add a few new sounds and emotions to your collection presented in a very unique style. Although it may be a bit dark and frantic for some, this is one of the important quality BGMs of the past year.

- Tom Mitchell

IMAGE SKETCH OF "AILE DE HONNEAMISE" COMPACT DISC (MIDI INC. MID-1501)

The album contains four tracks. The fourth track is the Royal Space Force "Military Song" (gunka). All the BGMs were composed and arranged by Ryuichi Sakamoto. The Lyrics in the Military Song was done by Kenzo Saeki. The album is approximately 14 minutes long. It is quite short for a CD, but the quality of the music makes this album very attractive.

All four tracks contain different styled music. But they are easy to the ear, and very pleasant to listen to. This is one of the best image albums I have ever listened to.

The first track is PROTOTYPE A, which is approximately 4 minutes long. The music is similar to the opening (?) music of the film. The music gives a strange but pleasant mood of the film. An awkward world capable of jet planes and spacecraft.

The second track is PROTOTYPE B, which is 3 minutes long. This is a quieter and slower piece. The music gives an impression of a person wondering what he should do, perhaps a light depression.

The third track is (guess what) PROTOTYPE C, 4.5 minutes long. This one is a faster paced and uplifting piece, with an impression of a person reaching out to grasp his goal.

The fourth track is PROTOTYPE D, approximately 2.5 minutes. This is the

Military Song. The music is fast faced and uplifting. The music combined with the lyrics gives an image of the Space Force's determination in pursuing it's goal.

The CD, interestingly, does not come in the regular plastic case. Instead, it comes in a fabric jacket inside a hard paper case (much like a LP). More interestingly, there is a caution on the side of the case. It reads "CAUTION: SPECIAL BONUS PRICE." Maybe this has something to do with the 2000 yen price tag.

– Yoshiyuki Karahashi

MOBILE POLICE PATLABOR: INTERFACE

This is the soundtrack album for the Patlabor OAV series. To be more specific, this disc contains the BGM from the first three volumes in the series. There are a total of 15 songs on the disc, 2 of which have vocals. One of them is the title song, found on every volume of the series, and the other is an image song, sung by Miina Tominaga (the voice actress for Noah Izumi). The two vocal songs are excellent. Miina Tominaga turns in a great performance, considering that singing is not her main line of work. The remaining BGM ranges in mood from synth-pop to creepy to traditional orchestral. The variety is excellent and makes for interesting listening. Digital recording makes the sound quality on this disc superb. Recommended for fans of the series and for those interested in trying something with a lot of variety.

– Masaki Takai

MEGAZONE 23 IMAGE ALBUM ON COMPACT DISC (VICTOR VDR-1059 3200 YEN)

Featuring TOKIO 23, the group of studio musicians who did most of the music for the Megazone 23 OAV series, this image album is highly recommended. Unlike a lot of image albums, this production does not fall into the rut of becoming just more variations on a theme. Rather, it provides all new rock/jazz instrumentals that perfectly capture the mood and feeling of Megazone 23. (Harmony Gold even butchered this soundtrack for new music to their dreadful ROBOTECH MOVIE.)

8 of the 9 tracks on this album are new material done pretty much in

the style of the music of the first OAV (part 1). Track 9 features all the major themes from Megazone 23 Part 1 performed as a long medley. Great!

Tokio 23's small band/combo sound really brings an intimate feeling to the music. I can just see these guys in playing in the studio. That is when my mind is not imagining new MZ23 scenes to fit these tunes.

A must have for the fan craving more MZ23-style music. It might just tide you over until Megazone 23 Part 3 comes out. (grin)

– Tom Mitchell

BUBBLEGUM CRISIS 4 – REVENGE ROAD SOUNDTRACK ON COMPACT DISC
(FUTURLAND
LD32-5076)

The great action in BCG 4 deserves some hard-hitting action music and gets it in this new soundtrack. What can I really say? I mean, all of the music for the Bubblegum Crisis OAV series has been excellent so far. A new vocalist adds a better voice to the songs here and a more guitar is prominent in the action tunes.

This is some of the hottest, carefully composed action music of the series yet. The dark emotions of the mad Gibson and his evil looking car are perfectly captured. And the music conveys the fast and frantic feeling of the scenes of motorcycle death on the highways of Mega-Tokyo.

My favorite tracks are the lively SURVIVAL, the music from the girls Survival Shot paint gun game. Some tight, bouncy bass guitar here. And, thanks in part to the new vocalist, the song CRISIS becomes the best rock song of the series, perfectly summing up the attitude of this episode with the chorus phrasing of "Burning Highway..."

It all ends with the emotional and haunting ballad TWILIGHT. And I think this album gets my vote for best BGC BGM CD cover: a portrait of Priss hugging the Highway Star motorbike. Her reflection in its glossy finish.
(sigh...) Well, on to BGC 5...

– Tom Mitchell

MAISON IKKOKU MUSIC COCKTAIL

Don't get me wrong. I'm a great fan of Maison Ikkoku and I love the great majority of Rumiko Takahashi's work. With these predispositions in mind, I listened to the Maison Ikkoku Music Cocktail disc ... and came away disappointed. To start off with, the first opening theme from the series ("Kanashimi yo Konnichiwa") is not incorporated on this disc. The two closing songs by Picasso (the group, not the artist) are on here ("Fantasy" and "Ci-ne-ma") and almost save the disc ... but don't quite make it. The remaining songs are basically BGM, except for three more songs (a total of 26 (!) songs on this disc), one of which is sung by a male and the other two sung by Sumi Shimamoto (voice actress for Kyoko Otonashi ... and for Nausicaa). Sumi Shimamoto turns in an OK performance but definitely not outstanding in any way. And, as for the BGM, the best that I can say for it is that it's weak. Most of the BGM has the same sort of feel to it, which leads to boredom after listening to the disc for a while. I guess I'll keep to listening to the BGM while watching the show itself. (sigh) And I *wanted* to like this disc so much...

- Masaki Takai

MEGAZONE 23 BGM MANIAC COLLECTION (VICTOR RECORDS JBX-7001)

The music to Megazone 23 Parts 1 & 2 is considered among the best of any Original Anime Video series to date. The music from this series brought about a new wave of quality Rock and Jazz music to the OAV world. If you loved Megazone 23, you can't help not loving the music. It is greatly responsible for the atmosphere and emotion felt in the series. It helps set up the contemporary environment in which the characters live. Heck, even the citizens of Megazone 23 are controlled by the songs in the OAVs! And of course, if you're like me you have the excellent soundtrack albums to Part's 1 & 2. And you've probably noticed something...Not all of the music from the series is on these albums. Oh sure, most all of the major BGMs are there. But what about the little ones? Where's the music to Yui's dance routine in Part 1? Or how about some of the dog-fight music or all the music from the end to Part 2,

among others.

Well for those of use who enjoyed those BackGround Music bits, Victor records has issued a Megazone 23 disc as part of their BGM MANIAC LIBRARY. This series of 12 inch 45 RPM vinyl singles features rare bits

of BGM from various popular TV series. The Megazone 23 disc features themes cut from Parts 1 and 2 compiled into 4 tracks. All of them are played by the fantastic studio combo band TOKIO 23. Track 1 is titled INTRODUCTION and features the dog-fight and city themes from Megazone 23

Parts 1 & 2. Track 2 is DANCER, Yui's dance routine theme from Part 1.

Tracks 3 and 4 are titled EVE and ADAM and feature all of the music from

many of the ending scenes of Part 2. These include themes from Shogo and

Eve's first meeting, Yui's "death", and the final scenes on Earth. A really fantastic selection of themes. I have no idea why they would cut

these from the soundtrack albums.

I have only two complaints about this disc. First, with the death of the

vinyl disc in Japan in favor of CD's (happening much quicker there than

in the US...), I only hope that this disc is put in a more permanent form on a CD single. (Drrrrroooooo!) Oh well, just call me a BGM maniac.

(grin)

- Tom Mitchell

////////////////////////////////////BOOKS AND MAGAZINES\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\

COMICOMI SUPER SPECIAL - SPECIAL GRAPHIX: DOMINION

This is a great book for fans of the anime Dominion. And even more so,

it is a great book for fans of the manga Dominion. This 106 page book has a lot to offer to fans. To start off with, there are two color fold-

out posters in the front. Then comes 30 color pages of a film story, relating the story found in Act I and Act II. To delight manga fans, Masamune Shirow has drawn a special supplement to the manga Dominion called "Phantom of Audience" that is 31 B&W pages. And of course, after

that are various other things like character design sheets, mechanical and background design sheets, a section dealing with radio control racing

with a RC version of Bonaparte (Leona's tank), and a novelized story (in Japanese) from the Dominion world. It may be a trifle boring to non-fans but I recommend it to fans of Dominion (both anime and manga) as being an essential part of your collection. It lists for 980 yen.

- Masaki Takai

PROTOCOLCULTURE ADDICTS MAGAZINE

This Canadian publication is by far the best publication ever created for fans of the TV series Robotech. It's so good, it could almost make me a fan again! (grin) Crammed with information, stories, graphics, and even and original Comic, this magazine is a amazing fan achievement. They are also branching into more general anime coverage too!

If your addicted to Robotech, write these folks for an issue or subscription. You can write them at...

PROTOCOLCULTURE ADDICTS
C.P. 35, SUCC. AHUNTSIC
MONTREAL, QC. CANADA H3L 3N5

-Tom Mitchell

AC/PICTURE BOOK: GUNDAM ILLUSTRATIONS

You say you hate looking at all that Japanese that you can't read in anime books? You say you dislike using money on something you can't read anyway? Well, here it is ... a book with *no* text in it whatsoever (besides captions). It's 34 pages, 8 1/2 by 11 3/4, of pure cell-type color illustrations from the TV series Mobile Suit Z-Gundam and ZZ-Gundam. A lot of this material has been printed before as posters, so if you're an avid Gundam poster collector, you may have seen some of this material before, but there's also something to be said in having it available in a letter-size format. Many of the pictures are just beautiful, in showing off the beauty of the Gundam world and its many facets. The mecha are posed in various interesting forms and the characters pop up in their usual costumes and others that are not so familiar. This book is highly recommended to the Gundam fan and any fan that is interested in having a collection of some great cell-type

The poses for both are quite expressive, with weight balanced a bit to one side or the other. The facial features both exhibit open smiles, and each looks like the right character, mainly due to the eye shape and hair style. My only two quibbles are with Kei. First, she has way too much hair for the size of her head, and most of it is shifted to the right side and looks strange. This can be ground down with the Dremel and some

patience, along with frequent glances at existing pictures to get it down to something plausible. Second, her neck and uniform collar seem a bit skinny, but a little .010 sheet styrene and some putty with fill it out properly.

The costume details are very sharp, especially in the tops; there is a believable bit of fabric thickness off the body. These two figures seem to have been modeled from the Dirty Pair Movie (Project Eden), which is distinguished by the closed collars, the spiral armbands, lack of the square holster buckle. One could also make a case for the uniforms seen in the OAV series, since they are similar. In the movie, Kei's is a silvery blue-white with black trim, Yuri's a canary yellow with black. In the OAVs, both are silvery-white with black trim. In the course of staring at all the photos I discovered that Kei was drawn with her holster (and consequently her gloved gun hand) on either the left or right sides; the model has her right-handed. Actually, Yuri's been drawn gloved right and left also; I guess they practice at the firing range a lot. Yuri's boots in the movie are all yellow; in some drawings (mostly back in the TV series), the tops were red to go with the red uniform trim. Kei's movie boots are silver with black trim. Her headband has been a few colors, but was a blue-green in the movie.

I haven't actually built these two yet; most of my kits are like that, packed away in boxes until I get more free time. I can say, however, that I know I'll enjoy the work when I do, and I can recommend these figures to anyone who can find them. These cost me about \$38.00 apiece before shipping costs. Even if you have to have them sent over, or have to pay a bit extra in a hobby shop here in the U.S., they're worth it. Now I'm going to try to find a new set of *one-quarter* scale Kei and Yuri figures I saw in Newtype...!

- Rick Sternbach

//////////////////////////////////OTHER ANIME MERCHANDISE\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\

PATRICK MINYARD'S CUSTOM AIR BRUSHED SHIRTS:

Okay, so it's not every day that you see someone writing a review of a shirt. But this particular shirt *is* anime-related, so the Kind Editor

decided to include it anyway.

Now although I'll be talking about a particular shirt that I myself have bought, it's just one example of the work that is done by the artist, Patrick Minyard. Patrick not only does shirts, but posters as well -- and he will do just about anything for any anime character you wish (if you can describe it, he'll draw it for you). For the record, this shirt was a creation of Patrick's, not a special item done for me.

The shirt that I bought is devoted to Priss, one of the main characters of the OAV series "Bubble Gum Crisis". It's laid out very much like a shirt you can get at any rock concert (Priss is a singer in the anime, you see). The back of the shirt proclaims "PRISS AND THE REPLICANTS WORLD TOUR '88" with the letters in computer-style font, and in silver; the "'88" is in the same font but in red, and is nicely noticeable. Also on the back, beneath the text, is a blue silhouette of a girl blowing a bubble (Priss is from "Bubble Gum Crisis", remember? <grin>). The back of this shirt is nice in and of itself, but the front...

The front of this shirt, to be frank, blew me away when I first laid eyes on it. The quality and resolution of the drawing on the front makes some of the regular posters I've bought and hung on my wall look sick by comparison. Patrick does all his work with an airbrush and this only improves his work. The front of the shirt has three different drawings on it -- a situation that could have very easily been cluttered up, but each of the drawings are clear and the total effect of the three is very nice. The first "picture" is at the upper left side of the shirt and shows Priss in profile, singing into a microphone. This picture is "boxed-in" with a black border which helps to make it stand out. You can see Priss' multi-colored wig (which she wears while performing) -- and all the different colors are present. This picture is on a blue "background" which starts as black at the top and blends through dark blues into the

lighter
blues at the bottom. It's nearly impossible to tell where one color
blends
into the next. The shading on the microphone which Priss is holding
also
shows the proper blending of one gray into the next shade of gray.
I've
seen entire shirts with less quality and colors than went into this
one
part of this shirt!

The main picture on the shirt overlaps with the above picture
slightly,
but in no way obscures either one. This one shows Priss from head to
toe,
bursting free from a suit of armour, and holding a knife in one hand
and a
gun in the other. This is the section that the most time was
(obviously!)
spent on, because the details of the bursting armour are all there:
the
small fractures in the parts that are just beginning to break, small
pieces
that are flying away, the internal electronic "guts" of the armour
that are
exposed... all these are right there and very clear. I attempted to
count
all the different shades and colors used in just this part of the
shirt,
but gave up; there's just too many. The armour has that metallic look
it's
supposed to have, and the flesh tones are done perfectly. The shading
is
done correctly, so it doesn't have that "flat" look some artwork has.

The last picture is in the lower right side, but not so low that if
you
tuck the shirt into your pants you can't see the picture. This one
shows
Priss just putting on her wig to go out and perform, with her hands up
at
the sides of her head. Shown is the top of her head, down to about
mid-chest level. This particular pose is such that it would have been
very
easy to make it look contrived, but it appears as natural as could be.
I
counted five different shades used for the skin tones alone, and I may
have
missed some.

The three pictures are balanced nicely by the word "PRISS" on the left side of the front, in pink and using a cursive style font.

As far as taking care of the shirt itself, Patrick recommended turning it inside out before washing, and using cold water and a low heat setting on the dryer. I went further, and went out and bought some Woolite (cold water wash) and used that, then let it air dry (as per the Woolite instructions).

I've attempted to try to get across just how detailed this t-shirt is, but only your own eyes would do it justice. Let me put it to you this way:

I'm not planning on buying another shirt from Patrick, because shirts have to be washed and I cringe at the thought of washing such beautiful artwork.

So from now on it's posters only for me, since I don't have to put posters in water and I can hang it up on the wall (where I can show it off!)

Hmmm... anybody out there know where I can get a t-shirt sized frame?

- James Oney

* Editors Note: Due to an error in ANIME STUFF 8, we have a new address where you can contact Patrick for information on his shirts. The other address what wrong. Here is the new address:

PATRICK MINYARD
6113 SARD STREET
ALTA LOMA, CALIFORNIA 91701

CompuServe Address : 76407,2342

Patrick himself also has some news...

I am now able to airbrush on colored shirts! In order to do this, I have to undergo a few extra steps, but these extra steps may prolong the life of the artwork as well as allowing me to airbrush on colored shirts (including black!). Also, I'm now able to airbrush on satin, so I'm currently working on having jackets made up (I'm in a bind right now since I can't find the jacket pattern that I want). I'm not sure what prices will start at, but I think they may start at around \$70 and be no more expensive than \$90. I'll keep you posted on this as things

- Tom Mitchell

– Tom Mitchell

A standardized format could then be easily understood by anyone later reading the translation. Also, when adding subtitles, this format makes timing a lot easier.

For these reasons, if anyone doing a translation wishes to, they have my permission to include all or part of this piece.

Shooting scripts are printed on one side of the paper and single spaced except just before and just after dialogue. When dialogue is indicated the name of the character is centered above the dialogue block.

Centered below the name is any indication of how the line is to be delivered--yells,whispers,sotto etc--this is in brackets. There is always a blank line before the name on a dialogue block and a blank line after a dialogue block. The block is indented eleven spaces on both the left and right.

A standard block of dialogue will always look something like this;

KEI
(Screams)
Mughi! We're in trouble again. Get over here and
pick us up!

The spaces left by the indentation give the actors and director room for notes and changes. It also makes it very obvious where dialogue is.

If a speech is carried from one page to another the word (MORE) is placed in brackets at the lower right hand corner of the page, or the far right of the last line on that page.

The first time an character is seen in a script their entire character name is written in capitals.

The SCENE LINE is known by many different names but it is one of the most important bits of notation in a script. A possible scene line would look something like this;

40 INT. WWWA HEADQUARTERS - DAY
40

In this line `40' is the scene number. `INT' is an abbreviation for `interior'. `WWWA HEADQUARTERS' is the location where the action is taking place. There are other things that can be placed on the scene line. These

are; INT--Interior EXT--Exterior WIDE--A wide angle shot. CLOSE--A close-up. LATER--To show a passage of time.

There are others but they have to do with each individual script. Some of these could be;

41 CLOSE - YURI OVER GUN
41

56 EXT - WIDE - TOKYO - DAY
56

I will give more examples of the scene line later.

The exposition of a scene usually comes right after the scene line. There is always a blank line after the scene line before the exposition begins. In this area the writer indicates what physical action is happening in the scene. Here is an example;

82 INT - LOVELY ANGEL COCKPIT - DAY
82

MUGHI, a large and lazy red catlike creature peeks between Kei and Yuri's flight seats. He observes the action through the viewports, yawns and returns to his nap.

These are the basics of script format. The following is a fictitious scene from a DIRTY PAIR episode that should put the whole system in, a more clear light for you;

(Note-- Scene numbers are only needed where a new scene would begin. This would be when the story shifts to a new geographic location or other characters.)

72 EXT-PLANET MITROS NEAR CRASHED SHIP-DAY
72

Kei and Yuri are checking the damage to the Heavenly Angel. The damage looks pretty bad. Mughi climbs in to one of the gaping holes in the ship's side and begins throwing out debris.

KEI
(Mad)
Well, we wont be flying for while!

YURI-CLOSE

She smiles, trying to make the best of a bad situation.

YURI
Maybe we can fix it.

EXT-NEAR SHIP-DAY

Kei kicks a rock.

KEI
And maybe Mughi can turn into a bird!

CLOSE-MUGHI IN HOLE

He turns and looks back at the girls. He makes a noise to show that he doubts he'll suddenly sprout feathers then returns to hammering and tossing bits of metal.

EXT-SHIP-DAY

We DOLLY with the girls as they walk toward the nose of the ship. In the background Mughi continues working, gradually crawling out of sight into the interior of the ship.

KEI
We just have to face it, Rodson is going to beat us back to the Nildada System.

YURI
Not if we can fix the Heavenly Angel in time. We still have a chance.

KEI
(Starting to burn)
What are you blind? The ship is a write off! Nothing could get it up!

In the background Mughi appears in the cockpit waving and yelling. The girls can't see him, their backs are turned. He does something at the control panel. Slowly the Heavenly Angel rises up into the air.

YURI
There's always....

KEI
I told you! No way!

A fight is brewing. As the two girls begin screaming at each other Mughi puts the ship through some moves behind them. He continues to wave and yell but they can't hear him over their fight. Finally, he gives up on getting their attention, lands and settles down to watch the fight.

Directions like DOLLY (where the camera moves along with the actors or action on a wheeled platform) and PAN (where the camera turns to follow

what is happening) are noted in the exposition in capital letters.

Also

noted in the exposition and in caps are sounds like rings or gun shots.

Well, there you have it! A crash course on script notation. Animation scripts are done in a slightly different format with story boards and timing sheets. But, for our purposes this should serve as a guideline.

Many translations only have the dialogue in them. This is a real problem for people who don't speak the language and are trying to follow

the script as the movie runs. With exposition added things become much clearer.

If you have any questions please contact me here on Compuserve. My e-mail address is 72257,2136. I would be interested in hearing your views.

- TONY (BoomerGerbil) LANE

MASAKI & TOM PICK PERSONAL ANIME SURVIVAL FAVORITES

Ship sinking, an island within reach, audio/video equipment and solar panels already hauled up to the beach. Now they must go back and rescue

their sinking anime collections. They only have room in their life raft

for a few laser discs and compact discs each! What will they save in order to survive?!

Here is what they picked, and why...

Masaki's Anime Survival Kit:

VIDEO:

> Wings of Honneamise - simply stunning animation and detail

- > Nausicaa – the classic. Need I say more?
- > Totoro – such a cheerful film ... makes you feel good about the world.
- > Macross Movie – great science fiction. Again, a classic.
- > Urusei Yatsura 2 – good example of UY's zaniness.
- > Iczer-1 Special Edition – great science fiction, a classic.
- > Bubblegum Crisis #4 – you can't watch classics all the time... (grin)
- > Gall Force #1 – beautiful char designs, entertaining plot (borrowed)
- > Project A-ko – funny parodies, nice animation, great soundtrack
- > Dirty Pair Movie – you had to bring along *some* DP... :-)

AUDIO:

- > Laputa OST – Beautiful music. Hisaishi doesn't get much better than this.
 - > Macross: Iijima Mari Song Memory – collection of vocal Macross songs.
- Great!
- > MZ23 Song Collection – again, same sort of thing as the Macross disc.
 - > Bubblegum Crisis #3 – haunting melodies, and of course, "Wasurenaide"
 - > Gundam Singles Collection – collection of Gundam songs.
- Historically interesting.

Tom's Anime Survival Kit:

VIDEO:

- > Area 88 OAV series – My favorite war film. One featuring the real emotions and consequences of war and greed.
- Great story!
- > Megazone 23 OAV series – A strange little compact world. Good mecha action and music too. One for study.
 - > Nausicaa – A classic. Always good to have a spare copy on the island.
 - > Iczer-1 – A campy and stylish SF classic. Great fun!
 - > Arion – Thick plot, complex and beautiful to look at. And ancient Greeks with solar cannons. Need I say more?
 - > Macross Movie – My first love. The first real Japanese anime I ever saw.
 - > Lupin the 3rd: Cagliostro Castle – Great action/comedy. Miyazaki's first big masterpiece as a film director.
 - > Harmagedon – The ultimate psychic battle movie. Earth's best espers recruited to fight the ultimate evil. Great animation!
 - > Cream Lemon Part 4: Pop*Chaser – I'm sorry, I think this is great. Plus I would not want to be stuck on

> Vampire Hunter D - THE classic anime horror film.

AUDIO:

> Macross BGM Collection - The CD is 72 minutes of one of the first truly high quality TV/Film BGMs.

> Vampire Hunter D ORIGINAL SOUNDTRACK – Moody, brooding, haunting, and

very beautiful. TM Network
should do more film BGM.

> Southern Cross Best Collection CD – My favorite TV BGM. Snappy jazz pop, and rock themes.

> Area 88 Original Soundtrack – The music tells the story of the film. Alternates between bold war themes and pop/rock songs with each track. My

vote

for best anime soundtrack album.

> Megazone 23 Part 2 Soundtrack – Kick-ass action rock music and great
pop/rock songs.

Next time we bring a bigger boat...

[illegible]

Well, this was the biggest issue yet. And there is still a lot to say! Thanks to all the folks who sent in work this time. It was nice to hear opinions other than those of the staff for a change.

Well, all of the staff members have new anime stuff to look at. But we'll have to hold our opinions till next time. Among the new stuff I've seen this week that I recommend are DOMINION, and TWILIGHT OF THE COCKROACHES on laserdisc. Both are funny, and worth a look!

Ahhh...nothing like getting some new anime when you're stuck inside during the winter!

- Tom Mitchell

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